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SEPTEMBER, 1901

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IN THIS NUMBER.

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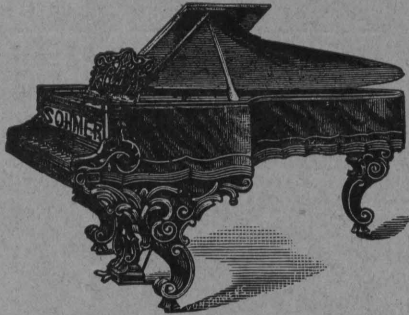
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A SYMPHONY IN PUNS.

During the sermon one of the quartette fell asleep.

"Now's your chants," said the organist to the soprano; "see if you canticle the tenor."

"You wouldn't dare duet," said the contralto.

"You'll wake hymn up," suggested the bass.

"I can make a better pun than that, as sure as my name's Psalm," remarked the boy who pumped the organ; but he said it solo that no one quartet.—Ex.

SOUSA has received the decoration known as Officer of the Academy from the French Government. This is the principal recognition of artistic merit in France.

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MUSIC HALL REVIEW

September, 1901.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 24—No. 9

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THOMAS M. HYLAND, . . . EDITOR

SEPTEMBER, 1901.

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Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

ART AND MUSIC AT THE EXPOSITION.

The eighteenth Annual St. Louis Exposition opens Monday, September 9th. The art display will be one of the best on record. It will be essentially a St. Louis display, in that this exhibit, partaking of the nature of a loan collection, will represent the art culture of St. Louis in a most gratifying way.

To this end the art committee has invited local collectors to send in their paintings, sculpture, prints and bronzes and the catalogue will show that St. Louis in recent years has added measurably to its store of the world's masterpieces.

The committee has also secured many renowned canvases, the most important being the famous classic nude, Psyche, by the celebrated French artist Lefevre. Other great works will be on exhibition, and a feature will be made of the recent progress of the art of newspaper illustration.

The Exposition Band, under the leadership of Charles P. Seymour, goes back to Music Hall this year, the Coliseum having been reserved for a series of special displays that will have for their object certain preliminary World's Fair work. Mr. Seymour has incorporated a heavy string section among his instrumentalists, this departure being made to reduce the strident quality of the reeds and brasses. The resultant tone-volume, as frequently demonstrated in recent rehearsals, is wondrously mellow, partaking more of the symphonic form and being more adapted to the presentation of the classic masterpieces, the careful public study of which is being more and more regarded by the discerning as a necessity.

The festival chorus will sing every Friday evening with the band, and should attendance warrant these mass concerts will be of more

frequent occurrence. The chorus now numbers more than 500 trained voices. The interest evinced at rehearsals would indicate that the quality of music to be presented will be a strong feature of the coming show.

The entire force of the Exposition scenic artists, who gave so good an account of themselves during the opera last winter, for some time has been at work in the Coliseum preparing for a panoramic display of living pictures illustrative of the Louisiana Purchase. These illuminated canvases and the groupings before them of beautifully costumed living characters will constitute the first local attempt on a large scale to portray the salient features of the great event 100 years ago by which the firmest foundation stones of the American republic were laid.

The commercial and mechanical departments will be fully up to the standard. Among the prominent displays is that of the Southern Railway, which brings to the exposition its entire forestry exhibit as recently brought from Paris. The exhibit of the Philadelphia Commercial Museum should be of special interest to merchants. It will occupy most of the main floor of the west nave. It is intended to show the best means of advancing commercial intercourse with the Central and South American states.

CONCERNING TWO NOTED SINGERS.

The names of Mario and Grisi will always conjure up in the mind of the music student pictures of phenomenal successes, and the following, from the *Pall Mall Magazine*, will be interesting to all who are familiar with the names of these artists of a by-gone time:

"Mario was very particular as to his costume; cotton velvet affected his nerves. He wore very high heels on the stage, his boots for some time having metal side-springs. The Paris bootmaker ultimately, however, hit upon india-rubber. His jewels he always gave to his wife, from the proceeds of whose jewel-case a house in the Rue des Bassius in Paris was built. He was an inveterate smoker, having been seen to take a sponge bath with a lighted cigar in his mouth. Grisi acted as business manager for both, Mario being generally immersed in clay modeling or antiquarian reading. Grisi practiced only half an hour a day; Mario contented himself with exercising his voice for ten minutes immediately before his appearance on the stage.

Both were nervous till after the first act. Neither knew much of musical theory. They learned their parts by heart, being very careful first to make themselves completely master of the full significance of the words. They were both highly superstitious. The number thirteen must not be mentioned before them. Mario even effaced it from doors, that his wife might not see it. Grisi was 5 ft. 2 in. in height, with raven black hair, blue eyes, and pale complexion; she never used paint. England was her *pays de predilection*, and she lived successively at Fulham, Putney, Clapham Park, Turnham Green, and Streatham. She died in 1869. Mario sang for the last time in 'La Favorita' two years later, being then over sixty."

DIPLOMAS AND MERIT.

The stress laid upon the value of diploma is as pathetic as it is ridiculous. A diploma, says *Music Trade Review*, is no more an assurance of ability than a marriage certificate is proof of affection and congeniality between the contracting parties. The young girl may regard this piece of paper with the romance which it is to be hoped has not been eliminated from her by an understanding of the cold, calculating world, but many realize that the certificate represents nothing but a bit of legal paper.

The diplomas are the most deceiving of all ruses, and many who issue them could not pass examinations of any sort, nor could their instruction be of practical benefit in the slightest degree. Yet there is a class of people, and unfortunately a large one, upon whom the diploma has a very strong hold. These people have no way of knowing good from bad, and believe that something must represent authority.

Now, as a pitiful matter of fact, in the musical field there is no such thing as positive authority. Taking a teacher is much the same as eating mushrooms—if you live it was a mushroom, if you die it was a toadstool. In a day when reputations can be manufactured by the column, those searching instruction have absolutely nothing upon which to depend. It is only a matter of into whose *reclameure* they happen to fall, these proclaimers being paid servants to sing praises of this or that teacher. The condition is very pitiable. In every other profession there is something that represents authority, but not in music in America.

One diploma is worth no more than another

because they all emanate from individual sources, the government having nothing to do with the issuance of them. And if it had, it would still give no value to the diploma, for unless a special board of musical regents were the authority to pass the decisions, what would the governmental stamp amount to? To no more than does the present diploma of any institution, which is a cipher without the ring around it.

MRS. CLEMENCE ROBYN, wife of Prof. Wm. and mother of Alfred G. Robyn, died at the family residence, 3714 Pine street, surrounded by her family of six children.

Mrs. Robyn's last illness was largely due

to the excessive heat this summer. She was born in Alsace, and came to St. Louis in 1850. She was a fine musician, and joined the choir of the old St. Xavier's College church, where she met her husband, Prof. Wm. Robyn, who was then the organist of the church. Two years later they were married.

Mrs. Robyn's children are Paul, Alfred G., Noel L., and Misses Clemence, Clara and Marie Robyn.

The funeral took place from St. Francis Xavier's church. High Mass of requiem was sung by Rev. Father Bronsgeest, S. J. The honorary pall-bearers were Eugene Karst, Philip Karst, Francis Kuhn, William J. Crow, J. C. Bury and Anthony Roeslein.

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FORGET ME NOT.

Song without words.

Andante ♩ - 120.

2. *p*

mf

rit.

a tempo.

1445 - 29

BARCELONA.

SPANISH DANCE

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. N° 3.

Con moto. ♩. = 80.

The musical score is written for piano in 3/8 time, key of D major. It consists of five systems of music. The first system begins with a piano (*pp*) dynamic and a tempo marking of "Con moto. ♩. = 80." The score includes numerous fingerings (e.g., 1-2-3, 3-4, 5) and pedaling instructions ("Ped.") marked with asterisks. The fourth system includes the instruction "un poco più f". The score concludes with a final cadence in the fifth system.

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1895-5

First system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note runs with fingerings 2 1, 3 4, 1 2, 3 4, 1 2, 4 1, 3. Bass staff features chords with asterisks. Dynamics include *f* and *p*. Pedal markings include "Ped." and asterisks.

Second system of musical notation. Treble and bass staves. Treble staff features eighth-note runs with fingerings 3 4, 1 3, 2 1, 3 4, 2 1, 4 3, 1 5, 3. Bass staff features chords with asterisks. Dynamics include *cres.* and *f*. Pedal markings include "Ped." and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff features eighth-note runs with fingerings 4 3, 1 3, 2 1, 3 4, 1 2, 3 4, 1 2, 3 4, 1 3. Bass staff features chords with asterisks. Dynamics include *f*. Pedal markings include "Ped." and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff features eighth-note runs with fingerings 2 1, 3 4, 3 1, 2 1, 3 4, 3 1, 2 1, 3 4, 1 3, 2. Bass staff features chords with asterisks. Dynamics include *cres.* and *f*. Pedal markings include "Ped." and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff features eighth-note runs with fingerings 4 3, 1 3, 2 1, 3 4, 1 2, 3 4, 1 2, 3 4, 1 3. Bass staff features chords with asterisks. Dynamics include *mf*. Pedal markings include "Ped." and asterisks. The word "Cantabile." appears at the end of the system.

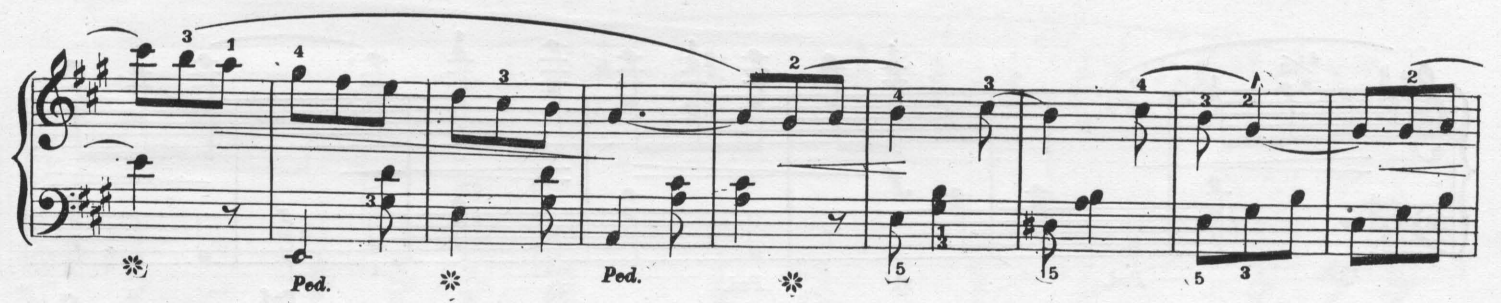
Sixth system of musical notation. Treble and bass staves. Treble staff features eighth-note runs with fingerings 4 3, 2 1, 4 3, 2 1, 4 3, 2 1, 4 3, 2 1, 5. Bass staff features chords with asterisks. Dynamics include *mf*. Pedal markings include "Ped." and asterisks.



First system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes with fingerings 4, 1, 4, 2, 4, 1, 2, 2, 1, 4, 3, 2, 1, 4, 3. Bass staff has a series of eighth notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Pedal markings: Ped. 3, Ped., Ped., Ped., Ped., Ped. with asterisks between them.



Second system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes with fingerings 2, 2, 1, 4, 3, 2, 1, 4, 1, 2, 2, 4, 4, 1, 4. Bass staff has a series of eighth notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Pedal markings: Ped., Ped., Ped., Ped., Ped. with asterisks between them.



Third system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes with fingerings 3, 1, 4, 3, 2, 3, 4, 3, 2, 4, 3, 2, 4, 2. Bass staff has a series of eighth notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Pedal markings: Ped., Ped., Ped., Ped. with asterisks between them.



Fourth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes with fingerings 4, 2, 5, 2, 2, 3, 4, 3, 2, 4, 3, 1, 4, 3, 1. Bass staff has a series of eighth notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Pedal markings: Ped., Ped., Ped., Ped. with asterisks between them.



Fifth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes with fingerings 4, 3, 2, 4, 4, 3, 1, 2, 4, 2. Bass staff has a series of eighth notes with fingerings 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5. Pedal markings: Ped., Ped., Ped., Ped. with asterisks between them. Crescendo marking: *cres.*



Sixth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes with fingerings 5, 1, 3, 3, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Bass staff has a series of eighth notes with fingerings 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5. Pedal markings: Ped., Ped., Ped., Ped. with asterisks between them.

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 5, 4, 4, 4, 4, 4, 4. Bass staff has notes with fingerings 5, 2, 2, 2, 2, 2, 2, 2. Dynamics include *f* and *Ped.* with asterisks.

Second system of musical notation. Treble staff has notes with fingerings 1, 5, 2, 4, 4, 4, 4, 2. Bass staff has notes with fingerings 4, 3, 3, 3, 3, 3, 3, 3. Dynamics include *p* and *Ped.* with asterisks.

Third system of musical notation. Treble staff has notes with fingerings 4, 3, 1, 2, 4, 4, 4, 4. Bass staff has notes with fingerings 5, 2, 2, 2, 2, 2, 2, 2. Dynamics include *f* and *Ped.* with asterisks.

Fourth system of musical notation. Treble staff has notes with fingerings 4, 4, 4, 4, 1, 5, 2, 4, 4, 4, 1. Bass staff has notes with fingerings 5, 4, 4, 4, 4, 4, 4, 4. Dynamics include *p* and *Ped.* with asterisks.

Fifth system of musical notation. Treble staff has notes with fingerings 3, 1, 4, 3, 2, 1, 2, 1, 3, 4, 3, 1, 2, 1. Bass staff has notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2. Dynamics include *mf*, *cres.*, and *Ped.* with asterisks.

Sixth system of musical notation. Treble staff has notes with fingerings 3, 4, 3, 1, 2, 1, 3, 5, 1, 2, 1, 1, 1, 1, 1, 1. Bass staff has notes with fingerings 3, 4, 4, 4, 4, 4, 4, 4. Dynamics include *cen.*, *do.*, and *Ped.* with asterisks.

7

First system of a piano piece. The right hand features a continuous eighth-note melody with various fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Second system of the piano piece. The right hand continues the eighth-note melody. The left hand has some rests and then enters with a new pattern. Pedal markings and asterisks are used throughout the system.

Third system of the piano piece. The right hand melody continues. The left hand accompaniment includes some chords and moving lines. A *mf* (mezzo-forte) dynamic marking appears in the right hand towards the end of the system. Pedal markings and asterisks are present.

Fourth system of the piano piece. The right hand melody continues. The left hand features a *cres.* (crescendo) marking and some chords. Pedal markings and asterisks are used.

Fifth system of the piano piece. The right hand melody continues. The left hand has a *f* (forte) dynamic marking and the word *brillante.* (brilliant). Pedal markings and asterisks are present.

Sixth system of the piano piece. The right hand melody continues. The left hand has a *rf* (rassonnato forte) dynamic marking. Pedal markings and asterisks are used.

Flash and Crash

GALOP de CONCERT

Samuel P. Snow.
Op. 85.

Vivo. - 76.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 2/4.

The first system begins with a piano (*p*) dynamic and includes a pedaling instruction (*Ped.*). The second system features a forte (*f*) dynamic and a section marked "In octaves ad lib." with a pedaling instruction. The third system includes a "Galop." section with a piano (*p*) dynamic and a pedaling instruction. The fourth system continues with a forte (*f*) dynamic and a pedaling instruction. The fifth system concludes with a piano (*p*) dynamic and a pedaling instruction.

The notation includes various musical symbols such as notes, rests, and accidentals. There are also performance markings like "Ped." (pedal) and "In octaves ad lib." (in octaves ad libitum). The page number "510 - 10" is visible at the bottom right.

Copyright—Kunkel Bros. 1881.

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, as indicated by the three flats in the key signature. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs).

- System 1:** Starts with a forte (*sf*) dynamic. The right hand features a series of chords and eighth notes, with fingerings 4, 5, 4, 1, 4, 2, 4, 2, 8, 4, 5, 4. The left hand plays a bass line with chords and eighth notes, with fingerings 1, 3, 2. Pedaling is indicated with "Ped." and asterisks.
- System 2:** Continues the melodic and harmonic development. Dynamics include *sf* and *mf*. Pedaling is marked with "Ped." and asterisks.
- System 3:** Features a crescendo (*cres.*) leading into a forte (*f*) section. The right hand has more complex chordal textures. Pedaling is marked with "Ped." and asterisks.
- System 4:** Includes a forte (*f*) dynamic and a piano (*p*) section. The right hand has rapid sixteenth-note passages. Pedaling is marked with "Ped." and asterisks.
- System 5:** Continues with piano (*p*) and forte (*f*) dynamics. The right hand has rapid sixteenth-note passages. Pedaling is marked with "Ped." and asterisks.
- System 6:** The final system on the page, featuring piano (*p*) and forte (*f*) dynamics. The right hand has rapid sixteenth-note passages. Pedaling is marked with "Ped." and asterisks.

The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above the notes. Pedaling is indicated by "Ped." and asterisks. The page number "510-10" is visible at the bottom center.

4

sf *p* *f* *p*

sf *p*

f *p*

p

sf *mf* *f*

510 = 10 *

dolce.

First system of musical notation, measures 1-6. The treble staff contains chords and arpeggiated figures, while the bass staff has a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte). Pedal markings with asterisks are present at measures 2, 4, 5, and 6.

Second system of musical notation, measures 7-12. The musical texture continues with similar patterns. Pedal markings with asterisks are located at measures 7, 9, 11, and 12.

Third system of musical notation, measures 13-18. This system includes some complex fingering in the bass staff, with numbers 1, 2, 3, 4, and 5 indicated. Pedal markings with asterisks are at measures 13, 14, 16, and 18.

Fourth system of musical notation, measures 19-24. The notation shows a variety of dynamic markings including *f* and *p*. Pedal markings with asterisks are at measures 19, 20, 22, and 24.

Fifth system of musical notation, measures 25-30. The system concludes with a *cres.* (crescendo) marking and a final *f p* dynamic. Pedal markings with asterisks are at measures 25, 26, 28, and 30. A bracketed measure 27 is marked with a star and the number 510-10. Measure 29 has a star and the number 510-10. Measure 30 has a star and the number 510-10.

6

staccato.

First system of musical notation, measures 1-6. The key signature is one sharp (F#). The tempo/mood is staccato. The first staff (treble clef) contains six measures of music with various fingerings indicated above the notes. The second staff (bass clef) contains six measures of music, including a pedal point marked 'Ped.' with an asterisk in measures 2 and 4. A piano dynamic 'p' is marked in measure 1.

Second system of musical notation, measures 7-12. The first staff (treble clef) contains six measures of music with fingerings indicated above the notes. The second staff (bass clef) contains six measures of music, including a pedal point marked 'Ped.' with an asterisk in measures 8 and 10. A piano dynamic 'p' is marked in measure 7.

Third system of musical notation, measures 13-18. The first staff (treble clef) contains six measures of music with fingerings indicated above the notes. The second staff (bass clef) contains six measures of music, including a pedal point marked 'Ped.' with an asterisk in measures 14 and 16. Dynamics 'sf' and 'mf' are marked in measures 15 and 16 respectively.

Fourth system of musical notation, measures 19-24. The first staff (treble clef) contains six measures of music with fingerings indicated above the notes. The second staff (bass clef) contains six measures of music, including a pedal point marked 'Ped.' with an asterisk in measure 20.

Fifth system of musical notation, measures 25-30. The first staff (treble clef) contains six measures of music with fingerings indicated above the notes. The second staff (bass clef) contains six measures of music, including a pedal point marked 'Ped.' with an asterisk in measure 26. A crescendo 'cres.' is marked in measure 27. The system ends with the tempo change '5/10 = 10'.

First system of musical notation, measures 1-5. Treble and bass staves with chords and single notes. Pedal points marked with "Ped." and asterisks. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 6-10. Continuation of the previous system with similar notation and pedal markings.

Third system of musical notation, measures 11-15. Includes the marking "dolce." and dynamic markings "p" and "f". Pedal markings are present at the end of the system.

Fourth system of musical notation, measures 16-20. Includes dynamic markings "p" and "cres.". Pedal markings are present throughout the system.

This repeat is ad lib.

Fifth system of musical notation, measures 21-25. Includes first and second endings marked "1a" and "2a". Pedal markings and dynamic markings "f" and "p" are present.

8

p *f* *sf* *p* *f* *sf* *f* *sf* *f* *sf*

Ped. *

sf *sf*

In octaves ad lib

Ped. *

sf *p*

Ped. *

sf

Ped. *

p

Ped. *

510=10 *

First system of musical notation. Treble and bass staves. Dynamics: *sf*, *p*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***. Fingerings: 4, 5, 4, 1, 2, 4, 5, 4, 3, 2, 1, 2.

Second system of musical notation. Treble and bass staves. Dynamics: *sf*, *mf*. Pedal markings: *Ped.*, ***, *Ped.*, ***. Fingerings: 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2.

Third system of musical notation. Treble and bass staves. Dynamics: *cres.*, *f*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***. Fingerings: 8, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2.

Fourth system of musical notation. Treble and bass staves. Dynamics: *sf*, *p*, *f*, *p*. Pedal markings: *Ped.*, ***, *Ped.*, *Ped.*, *Ped.*, ***, *Ped.*. Fingerings: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2.

Fifth system of musical notation. Treble and bass staves. Dynamics: *sf*, *p*. Pedal markings: *Ped.*, *Ped.*, ***, *Ped.*, ***. Fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, ***, *Ped.*, *510-10 Ped.*, *Ped.*, *Ped.*, ***. Fingerings: 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2.

8

sf *p* *f* *p*

Ped. * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.*

8

Ped. *Ped.* * *Ped.* *Ped.* *Ped.* * *Ped.* *Ped.*

8

Ped. *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.*

8

* *Ped.* * *Ped.* * *Ped.*

* *Ped.* 510=10, *Ped.* *

First system of musical notation. The right hand features a series of eighth-note chords, with a dashed line and the number '8' indicating an octave extension. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *sf* (sforzando) and *mf* (mezzo-forte). Pedal points are marked with 'Ped.' and asterisks.

Second system of musical notation. The right hand continues with eighth-note chords, marked with a dashed line and '8'. The left hand's accompaniment is consistent. Dynamics include *cres.* (crescendo), *f* (forte), and *ff* (fortissimo). Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. The right hand features a more complex texture with sixteenth-note chords, marked with a dashed line and '8'. The left hand continues with eighth-note accompaniment. The tempo/mood marking *strepitoso.* (strepitoso) is present. Dynamics include *ff* and *sf*. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. The right hand plays a series of chords, with a dashed line and '8' indicating an octave extension. The left hand continues with eighth-note accompaniment. Dynamics include *ff*, *fff* (fortississimo), and *f*. Pedal points are marked with 'Ped.' and asterisks.

BARCELONA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski. Op. 12. No 3.

Con moto. ♩ = 80.

Secondo.

The musical score for 'Barcelona' is presented in four systems. The first system (measures 1-8) begins with a treble clef, a key signature of two sharps (D major), and a 3/8 time signature. The tempo is marked 'Con moto' with a metronome indication of 80. The piece is in the second ending ('Secondo'). The first system contains measures 1-8, with fingerings and pedaling indicated. The second system (measures 9-12) continues the melody and accompaniment. The third system (measures 13-14) includes the instruction 'un poco più' and ends with a double bar line and a repeat sign. The fourth system (measures 15-18) concludes the piece with a final cadence. Pedal markings ('Ped.') and asterisks (*) are used throughout to indicate where to use the sustain pedal.

3

SPANISCHER TANZ.

Moritz Moszkowski Op 12. No 3.

Primo.

Con moto.  = 80.

[illegible]



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music consists of chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. A 'cres.' marking is present in the final measure.



Second system of musical notation. It continues the piece with similar chordal textures. A 'cres. poco a poco.' marking is placed above the staff. Pedal points and asterisks are used throughout. Fingerings are indicated.



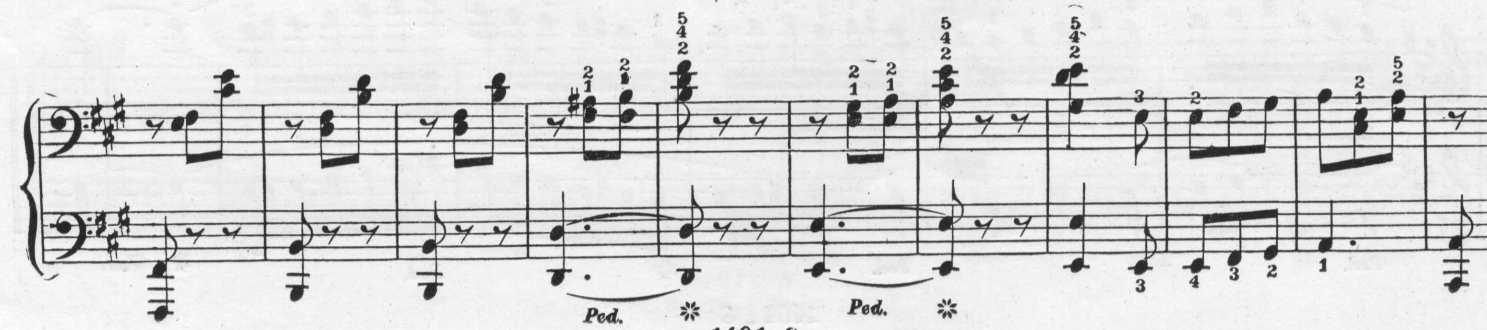
Third system of musical notation. The music features a 'cres.' marking. The bass staff has a 'f' (forte) dynamic marking in the final measure. Pedal points and asterisks are present. Fingerings are indicated.



Fourth system of musical notation. The bass staff has an 'mp' (mezzo-piano) dynamic marking. Pedal points and asterisks are used. Fingerings are indicated.



Fifth system of musical notation. The music continues with a 'f' (forte) dynamic marking in the bass staff. Pedal points and asterisks are present. Fingerings are indicated.



Sixth system of musical notation. The piece concludes with a 'Ped.' marking and an asterisk. Fingerings are indicated.

Primo.

5

The musical score consists of seven systems of staves. The notation includes various musical elements such as notes, rests, and fingerings. Dynamics like *f*, *p*, *cres.*, *mp*, and *f* are used throughout. Pedal markings (*Ped.*) and asterisks (*) are present. Fingerings are indicated by numbers 1-5. Some systems include the instruction *cres. poco a poco* and *cantabile*. The piece is in a key with two sharps (F# and C#) and a 3/4 time signature. The notation is for a single melodic line, likely the right hand, with some systems showing the left hand (*l.h.*) playing a simple accompaniment.

Secondo.

The musical score consists of seven systems of piano accompaniment, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various chords, arpeggios, and single notes. Fingerings are indicated by numbers 1-5 above the notes. Pedal markings ('Ped.') and asterisks (*) are used throughout. The fourth system includes a fortissimo (*ff*) marking. The score concludes with a final measure in the seventh system.

System 1: Treble staff has chords with fingerings 4 2 1 and 5 4 2. Bass staff has a half note G2, a half note F#2, and a half note E2. Pedal markings are present under the first and third measures.

System 2: Treble staff has chords with fingerings 3 and 3. Bass staff has a half note G2, a half note F#2, and a half note E2. Pedal markings are present under the first and fifth measures.

System 3: Treble staff has chords with fingerings 4 2 1, 5 4 2, 4 2 1, 5 4 2, 4 2 1, 5 4 2, 4 2 1, 5 4 2, 4 2 1, 5 4 2. Bass staff has a half note G2, a half note F#2, and a half note E2. Pedal markings are present under the first, third, fifth, and seventh measures.

System 4: Treble staff has chords with fingerings 4 2 1, 5 4 2, 4 2 1, 5 4 2, 4 2 1, 5 4 2, 4 2 1, 5 4 2, 4 2 1, 5 4 2. Bass staff has a half note G2, a half note F#2, and a half note E2. Pedal markings are present under the first, third, fifth, and seventh measures.

System 5: Treble staff has chords with fingerings 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2. Bass staff has a half note G2, a half note F#2, and a half note E2. Pedal markings are present under the first, third, fifth, and seventh measures.

System 6: Treble staff has chords with fingerings 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2. Bass staff has a half note G2, a half note F#2, and a half note E2. Pedal markings are present under the first, third, fifth, and seventh measures.

System 7: Treble staff has chords with fingerings 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2, 5 4 2. Bass staff has a half note G2, a half note F#2, and a half note E2. Pedal markings are present under the first, third, fifth, and seventh measures.

Primo.

7

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a series of eighth-note triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with eighth notes. Pedal points are indicated below the left hand in measures 2, 3, and 4, marked with asterisks.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns, including some beamed sixteenth notes. The left hand has rests in measures 5 and 6, then resumes with eighth notes. A forte (*f*) dynamic marking appears in measure 8. Pedal points are marked with asterisks in measures 5 and 7.

Third system of musical notation, measures 9-12. The right hand features more complex triplet and sixteenth-note figures. The left hand has a series of chords and moving lines. A fortissimo (*ff*) dynamic marking is present in measure 10. Pedal points are marked with asterisks in measures 9 and 11.

Fourth system of musical notation, measures 13-16. The right hand has dense chordal textures with many beamed notes. The left hand continues with eighth-note accompaniment. Pedal points are marked with asterisks in measures 14 and 16.

Fifth system of musical notation, measures 17-20. The right hand features rapid sixteenth-note passages and chords. The left hand has a steady eighth-note accompaniment. Pedal points are marked with asterisks in measures 17 and 19.

Sixth system of musical notation, measures 21-24. The right hand continues with complex sixteenth-note and chordal patterns. The left hand has a consistent eighth-note accompaniment. Pedal points are marked with asterisks in measures 21, 23, and 24.

Primo. 9

mf *cres.*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

f

p

* Ped. *

Ped. *

mf *cres.*

Ped. *

Ped. *

Ped. *

f *brillante.*

l.h.

Ped. *

Ped. *

Ped. *

ff

Ped. *

Ped. *

Ped. *

Ped. *

My love Annie

MEIN SCHATZ ANNIE.

BALLAD.

Words by Miss Mulock.

Music by George B. Selby.

Allegretto. ♩ - 92.

Allegretto. ♩ - 92.

p Soft of voice and light of hand
Wei - cher Stimm'und leich - ter Hand,

mf

As the fair - est in the land, Who can right - ly un - der - stand
Wie die Schön - ste in dem Land, Die nur je - mand je - ge - kannt:

f

My love An - nie!
Mein Schatz An - nie.

My love An - nie!
Mein Schatz An - nie.

533-3

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p *f*

Sim - ple in her thoughts and ways, True in ev - ry word she says
 Wie uch tri - bu - lirt die Welt, Stets die gu - te Laun' be - hält,

Who shall ev - en dare to praise My love An - nie
 Nur das Gu - te ihr ge - fällt: Mein Schatz An - nie.

f

My love An - nie.
 Mein Schatz An - nie.

p

Midst a naugh - ty world and rude Nev - er in un - gen - tle mood,
 Ein - fach, treu in je - der Pflicht, Wahr - heit je - des Wort sie spricht,

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S OUSA AND HIS UNIFORM.

Mr. Sousa, the March King, wears his uniform at all times and seasons. He compels his men to do likewise and the fact that he does so leads to experiences, says the *Presto*, that are very laughable to him.

Mr. Sousa was standing in a large building in Philadelphia waiting for the elevator. A man came up to him rapidly and said: "What is the number of Mr. Blank's office?"

"I don't know," said the short man in the blue uniform.

"Well, isn't he in this building?" asked the man.

"I don't know," answered Mr. Sousa.

"Well, don't you know anything?" said the man. "If I knew any one here I would report you."

At which Mr. Sousa shouted with laughter, and the man, catching sight of the genuine elevator boy, saw he had somehow made a mistake.

Again, Mr. Sousa was standing in a railway station, on the platform, waiting for a train. A belated traveler ran up to him and shouted: "Has the 9:03 train pulled out?"

"I really don't know," answered the man with the blue uniform.

"Well, why don't you know?" shouted the irate traveler. "What are you standing

here for like a log of wood. Aren't you a conductor?"

"Yes," said Mr. Sousa, "I am a conductor."

"A nice sort of a conductor you are!" exclaimed the traveler.

"Well, you see," said Mr. Sousa, "I am not the conductor of the train; I am the conductor of a brass band."

NORDICA TO OPEN NEW WAGNER THEATRE.

Mme. Lillian Nordica has been selected to open the new Wagner Theatre in Munich, in September. The great contralto will sing Isolde in "Tristan and Isolde."

During the engagement she will also sing Elsa in "Lohengrin."

Mme. Nordica studied both roles under Mme. Wagner's direction. Her work as Isolde was so indefatigable that she had to leave three hotels at Lucerne. Afterward she and Mme. Wagner did their work in a single room above a hair-dressing shop. Mme. Wagner selects her for Elsa in preference to every other prima donna on the operatic stage.

SIXTY-EIGHT compositions are in the hands of the judges who are to award the prize in the triennial contest instituted by Paderewski.

There are thirty-one orchestral works (symphonies, symphonic poems, overtures), nine choral works, and twenty-eight pieces of chamber-music. The judges are William Gericke, B. J. Lang, Carl Zerrahn, W. F. Apthorp, H. E. Krehbiel, W. J. Henderson, Henry T. Fink, James Huneker, and Samuel Sanford. A decision is not expected before fall.

THE engagements already booked for Mr. Sherwood indicate that the coming one will be a busy season for the great pianist, and he is much gratified at the activity displayed by his manager, Mr. Charles R. Baker. Engagements have already been booked in several parts of the country. He will be heard in joint recitals with others of Mr. Baker's artists, as well as in individual programs.

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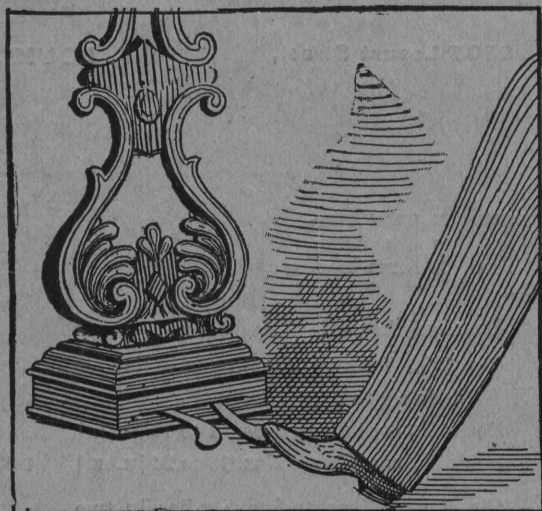
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